d) Other industrial sectors.

652 Thirty million schillings were allocated
[393] in 1950 to the investment program of the electro and cable industry. However, only 13 million have been disbursed, while the rest was carried over to 1951. Although the program could not be fully carried out, it was possible to make some necessary improvements and modernizations in this branch.

[387] Of the means provided by counterpart funds (73 million schillings) the chemical industry was allocated 23.1 million schillings as late as December 1950. The major part of investments in this industry was allotted to the nitrogen industry (the nationalized Stickstoffwerke A.G., Linz) which is scheduled to receive a total investment of 45 million schillings. In the last quarter of 1950 a fertilizer bin with a capacity of 50,000 tons was made ready and put into operation. Moreover, an installation for the production of ammoniated-sulphate with a capacity of 95,000 tons annually will be constructed and put into operation in the summer of 1951. The nitrogen industry is one of the most important earners of foreign currency in Austria.

[289] The Austrian pulp and paper industry (one of the oldest and most efficient of Europe) is to receive a total of 490 million schillings for modernization according to the investment program 1950-52. Of this, 220.2 million schillings (70.2 million schillings, however, as late as in December) were allocated out of ERP funds in the year 1950. The counterpart funds and the plants' own funds were used to extend existing boiler rooms and work space and to build new ones. In the same way boilers, bleaching-machines and installation of new paper mill machinery to replace old units were provided. Paper and pulp production has reached the prewar level and can compete in the export market despite sharp competition.

[288] The Austrian textile industry received 90.2 million schillings in 1950 from ERP funds. It was used together with its own funds to provide new machinery.

323 For the extension of the glass industry a
652 total of 95 million schillings was provided out of counterpart funds. The glass industry received 14.1 million schillings in 1950 and, within the scope of the release for December (which, however, will be effected as late as in 1951), 8.4 million schillings.

Part of the proposed projects have been completed and remarkable results obtained already. This industry was bolstered greatly by refugees from Czechoslovakia. 323 652

Within the scope of the investment programs 100 million schillings were allotted in 1950 to the erection of general dwelling units. In addition to a sum of 11 million schillings provided out of public funds, 34 million schillings were allocated for erection of workers' dwelling units. (The proposed amount in the three year period for workers' dwelling units was 85 million schillings.) [362]

e) Investments for agriculture and forestry.

Damages caused by the war to this important source of supply (through exhausting the soil, lack of fertilizers and pest control, overcutting, etc.) can be restored only gradually. Because of the increased use of tools of production, financed by ERP funds, it was possible to reach a higher gross production value in the years 1948 and 1949. However, it still lagged behind the volume of industrial production which by 1949 had exceeded the prewar level. The higher production in agriculture in 1948 and 1949 made available bigger supplies of foodstuffs for city dwellers and also made it possible to increase the decimated livestock and improve it. Thus, gaps in supplies of milk, meat and fats could be filled in. [241] [362] [231]

These improved results would not have been impossible without the ERP aid. In the first plan-year, Austria had at its disposal a total of 156 million dollars (or 57 per cent of the total amount of the ERP aid) to increase the production in agriculture, small business and industry. A sum of 18.7 million dollars was allotted to agriculture and supplied 139,000 tons of fodder, 189,000 tons of fertilizers, 4,200 tons of seeds, as well as agricultural machinery and veterinary supplies amounting to 1.1 million dollars. In the second year of the plan agriculture and forestry received approximately 25 million dollars for the import of tractors, caterpillars, threshing machines, reapers, motorized plows, disk harrows, replacement parts, milk separators, and machinery for soil treatment (and also to finance means of conveyance and facilities for forestry). [648]

285 First let us visit the basket weavers
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Basket-Weaver.

of the beautiful Rabnitz Valley and the potters of Stoob where the ancient craft of pottery is still carried on by hand. Then let us cross to Raiding. Here the small house is still standing where a great man in the world of music first saw the light of day—Franz Liszt. He was triumphant the world over, from Russia to France and England. Everywhere the smiles of lovely women welcomed him but more and more he was affected by that melancholy which is reflected in the verses of Lenau. The latter had connections with the Burgenland through his mother; his lyrics won as many friends for the land of the *Puszta* as did the Hungarian rhapsodies of Liszt.

131 Past Ritzing, where the surface belongs to the Burgenland but the coal below it to Hungary, because the tunnels of Brennberg, near Ödenburg, burrow below the frontier, our way leads us to Sieggraben. This is the home of the Semmelweis family, whose most famous son brought salvation from the scourge of puerperal fever to the child-bearing mothers of all times. From here the road climbs to the summit of the Rosaliengebirge, where a view opens towards the east across the Wulka Plain, taking in Ödenburg and the Neusiedler Lake and westwards, the Bucklige Welt, Wiener Neustadt and the Leitha.

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Village Drummer.

On the Leitha also lies the battlefield of 1246. Friedrich the Quarrelsome, last of the Babenbergs, made the territory which had formerly belonged to the Mark of the Carolingians the subject of his first demands.

The Burgenland was long contested. Not for nothing do the many churches in its pleasant villages stand on commanding heights, surrounded by walls which give them the appearance of fortresses, and not for nothing were the many castles and fortified towers set up.

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The days of the Turkish invasions brought poverty and desolation to the land, but at the same time a new population which was fleeing from the Turks and found a new home in the Burgenland—the Croats. From Kroboteck in the district of Jennersdorf through Stinatz, Punkitz, Podgoria and Kroatisch-Minihof there

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345 Grey wooden panelling surrounds the yellowish earth of the rings. Over the massive parterre construction rise the slender columns of the first gallery. Above the cornice of the main building a plain balustrade runs all the way round, while the entrance façade displays an antique and richly ornamented gable.

543 It is in this princely riding school that the *haute école* is ridden, the "school on the ground" first being gone through at the pillars, to be followed by the "school above the ground". After trotting and the "passage", the horse is untied from the posts to perform "circles" and "pirouettes". Then comes the "levade", a movement in which the horse rears its forequarters while keeping its haunches together without shifting from the spot. The horse of the Prince Eugene Monument on the Vienna Heldenplatz is rearing thus. A forward jump in the levade position without the forequarters touching the ground is called "courbetting". "Croupade", "balotade" and the "capriole" form the climax of the display.

To a fanfare of trumpets the imposing figures of the horsemen appear, slowly riding on their wonderful gold-saddled horses. They are equipped with brown or scarlet jackets with white leather breeches, high riding boots, sword and two-cornered hat which in accordance with custom they doff in greeting before the picture of the Emperor. The white horses, their manes and tails plaited with gold, contrast glowingly with the dull grey of the wooden panelling. There is a glint in their great dark eyes, and their pink-edged nostrils quiver. Beneath the gleaming hide the muscles and sinews ripple in incomparable beauty. A picture of perfect discipline, these animals go through their difficult programme. Their performance is a feast for the eye and the senses—the world-famous *haute école*, whose venerable traditions are now practised and kept up only by the accomplished horsemen of the Spanish Riding School.

VIENNA AUGARTEN PORCELAIN.

323
531 In former times, when Austria saw the triumphant progress of Baroque through town and countryside, when within fortified zones the gothic severity of the Middle Ages was forced to make way for the elaborate façades of the new style, a demand arose for suitable ornaments to decorate the new palaces, for the gala room of the town or country house. It had to be something which would go with the general scheme of interior decoration—artistic ornaments for chimney-piece, shelf and table. It was then, in 1717, that the Dutchman Du Paquier established the Vienna Porcelain Factory, of which the "Porzellangasse" is still a reminder. In the Middle Ages, when the first Chinese porcelain came to Europe, the tables of princes and knights displayed pewter, more rarely silver, but mostly vessels of wood or clay. The manufacture of china, the "White Wonder", a product of the mysterious mingling of the four elements, still remained a secret. Not until the beginning

of the 18th century did Böttger of Meissen succeed in solving the great mystery. Shortly afterwards, Paquier started his factory in the Porzellangasse. A bare fifteen years later Vienna had developed a technique of its own—the delicate shading of the clay, the glazing, and the gilding. Through "flower and figure painting", old Vienna porcelain soon became world-famous. Flower-painting became so popular that the Chinese attempted to copy Vienna motifs, and wares produced to appeal to Viennese tastes were shipped to Europe through the East India Company. But just as "chinoiserie" is never more than an imitation of Chinese painting, so this Chinese attempt to reproduce Vienna patterns did not come near the originals.

323● 531

Maria Theresia, who recognised the importance of applied art, took over the porcelain factory and made it a State undertaking. From this time on the manufacturers adopted the historic coat of arms of the Babenbergs as their trade-mark. The popular designation for it was "Beehive". This was the origin of the subsequently famous name for real Vienna china. The undertaking flourished, and was soon employing decorators of skill, painters in blue, rainbow-shades and gold. Orders poured in from abroad; one worthy of note was an order for 120,000 Turkish drinking vessels from Constantinople.

[655]

Motifs for decoration were taken from painting, various allegoric figures, shepherdess scenes in the French style, subjects from mythology and later designs according to rococo taste. Landscapes and the so-called mosaic patterns took the place of leaf and ribbon work. Copperplate patterns made a change in subject and technique. About the middle of the 18th century, porcelain vessels as a whole became lighter and more graceful, relief work was added and the baroque handles gradually gave way to more natural styles. Figure painting was executed with a perfection of detail, based on Watteau scenes, mounted combats, shepherds and shepherdesses, rural and hunting scenes and lovers' meetings. Then the influence of Sèvres made itself felt. This period is recalled to mind by dinner-services with rounded gold-network on a dark blue background and coloured figures on a white background.

Towards the end of the 18th century Director Sorgenthal brought new prosperity to the factory. Vienna vases were produced with pictures on the classicistic model, bowls with grotesque ornamentation and Raphaelite paintings. These designs were inspired by the antique wall paintings which at that time were being discovered in Herculanum and Pompeii, as well as the grotesque paintings by Raphael in the loggias of the Vatican, the engravings of which had made them widely known. This period was responsible for a number of charming old Vienna figurines and vessels which are among the masterpieces of ceramic art. At this time the Viennese also invented the famous "relief gold", an unequalled process for dissolving gold in oils and painting it on china.

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When Napoleon's army invaded Europe and Talleyrand appeared in the Vienna factory in 1806 with his generals, Director Niedermeyer dispatched in good time the most valuable specimens to Budapest. At this epoch the now famous Napoleon Service was made for Schönbrunn Palace, a set remarkable for the wonderful forms and colours of the best Empire period. The Vienna factory survived all the losses and dangers of 1809, the ensuing Vienna Congress bringing a host of art-loving visitors who give new impulse to the factory.

The biedermeier period was devoted heart and soul to porcelain. "Middle-class intimacy" and the development of an affectionate family life created a sincere demand and sentimental longing for the products of the factory, which had meantime secured the services of a popular Vienna painter. In the year 1801 Daffinger, who later became famous as a miniature painter, entered the porcelain factory as an eleven year old apprentice. A coffee cup on which the fourteen-year-old boy painted an idyllic group of a mother with three children in perfect harmony of form and colour became a sample of the best composition of the "Old Vienna School". The plate with the Three Graces (after Rubens) is one of Daffinger's finest pieces of porcelain painting.

The tendency to the idyllic, the closeness to life of the biedermeier period made porcelain the fashion during those years. Interior furnishing took advantage of this in an over-elaborate manner, for there was no cupboard without trinket boxes, no wall without ornamental plates and the festive board as well as the everyday table was enlivened by daintily painted services. Monogrammed chocolate cups became birthday and name-day presents. Jugs, pots, pipe-bowls and box lids were wafted from their mundane atmosphere into a gay world through the designs of Daffinger in which a whole company of Greek gods descended on to a white porcelain field.

The discovery of china clay deposits near Karlsbad with coal seams adjacent and cheap labour created a powerful rival to the Vienna porcelain production. Various private circumstances brought the Vienna factory into a difficult situation and led even to its temporary closing down.

The young Austria of 1918 recalled with pride the great history of Vienna porcelain. The name and the site of the Augarten were added to the old trade mark of the firm. Historic drawings were looked up and re-designed. The Augarten Porcelain Factory soon became a centre for post-war Viennese artists, and although the first years after the re-opening of the factory fell within the inflation period, the stabilisation of Austrian currency soon enabled it to regain its former position on the Continent. Vienna Augarten china is an old and at the same time a new proof of Austrian skill. The people of the biedermeier period made no secret of their love of miniatures painted on porcelain. Many such souvenirs of a past age are still to be found in Vienna drawing-rooms, in homes where time has failed to wipe out all trace of byegone days.

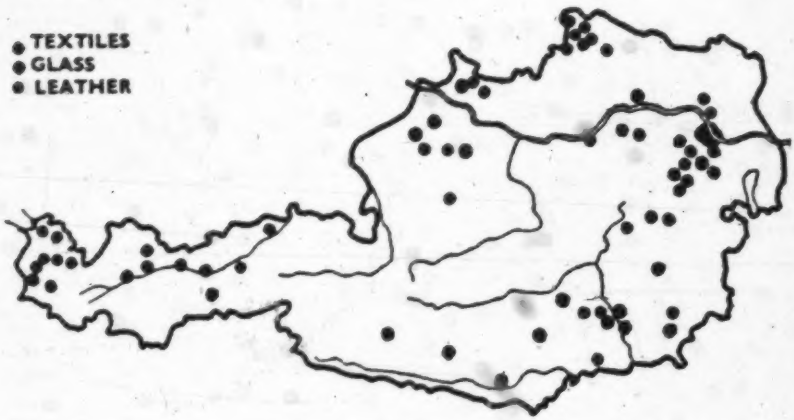
323
532

Augarten Porcelain: the Viennese Girl.

INDUSTRY

288
223
242

- TEXTILES
- GLASS
- LEATHER



INDUSTRY

277
257
274

- TOBACCO
- SUGAR
- BEER

[p. 114]